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In the county of Clare the word, *tulach*, very frequently occurs in connexion with the topography. The two baronies of Tulla (Upper and Lower) are remarkable; in the barony of Ibricken and parish of Kilmanagheen, there are two townlands named Tullygarvan (East and West), *recte*, *Tulac* *ḡarbáin*, which take their name from St. Garbhan, from whom also the town of Dungarvan, in the county of Waterford, derives its appellation. In the barony of Inchiquin, parish of Drumcliff, the townland of Tulachassa is met with. In the same parish are two other townlands, named Tulagh and Shantulla. In fact, *tulachs* are so numerous in Clare, that it would require more space for their bare enumeration than could well be devoted to this paper.

Having trespassed so far on the indulgence of the Society, I would earnestly urge upon the members the importance of inquiring about *tulachs* or other Pagan monuments in their respective districts, and of collecting, as far as possible, before the remnant of the last generation disappears, whatever fragments of tradition still linger among the peasantry respecting their origin, use, and history.

## THE ECCLESIASTICAL ANTIQUITIES OF YOUGHAL.

No. I.—ST. MARY'S COLLEGIATE CHURCH.<sup>1</sup>

BY THE REV. SAMUEL HAYMAN, A.B.

IN the northern part of the town of Youghal, on the slope of a hill, then, as now, called *Cnoc Naom Muire* (The Hill of the Blessed [Virgin] Mary), a church dedicated to the Virgin, was founded in the eleventh century. That earlier religious edifices preceded the building on the same site, there is little doubt. Indeed, we might almost infer, from considering how important the sea-port at the mouth of the Blackwater had already become, that such was necessarily the case. Nor should we stumble at the fortuitous circumstance of our inability to trace, with certainty, the more ancient foundations. When churches would successively arise on the same spot, each exceeding its predecessor in size, it would happen that, in some cases, the lesser building would be incorporated with the larger, so as to lose all its distinguishing features; and, in others, would be wholly cleared away, in order that space

<sup>1</sup> The writer desires to mention that he has embodied in this paper all the architectural notes to be found in a privately printed Handbook to St. Mary's Church, issued by him. They have, however, been subjected to a careful revision,

and, in many places, re-written. The monumental inscriptions are not given here, inasmuch as they have formed the subject of a paper in "The Topographer and Genealogist," part 9, March, 1847.

might be obtained for the new structure. However this may be, we know that in the eleventh century Christianity received a great impulse in this neighbourhood, and the small primitive oratories were for the most part rebuilt in the style of the period—the Hiberno-Romanesque. A large edifice was now erected at Youghal. In the doorway of the square massive tower of the present building, enclosed between two pointed arches, is the moulded circular entrance of this church, and on the right hand as you enter, the wreck of the base-mouldings belonging to the columns that supported it. From the drip to the arch, and from the mouldings of the bases, we can easily tell that this door formed the south entrance to the ancient church, which lay east and west across the present site of the tower. The foundations of the western wall were uncovered a few years since by workmen excavating for a vault, and were found to lie about six feet to the west of the tower. The visitor sees the time-worn stones of this portion of the destroyed building used again as materials in the lower half of the west side of the tower, and will readily contrast them with the fresher stones in the upper portion and in the other three sides. But the most interesting fragment of the Norman church is preserved in the north transept aisle of the present building, which appears to have been formed out of part of the old ruined choir. It is a moulded, circular, sepulchral arch, resting on two low moulded columns, with capitals and bases. Immediately near it have been found more of the tapered tomb-flags, popularly called stone-coffin lids, than in any other part of the building. Most of these were monuments in the older church. Some two or three belong to the thirteenth century, and should be assigned to the present edifice. With a single exception, all our tapered tomb-flags were wilfully broken in pieces centuries ago; and the existence even of their fragments was unknown, until recent researches brought them to light. We shall describe these relics when we come to the transept aisle, where they are now deposited.

This ancient church continued in existence during the eleventh and twelfth centuries; but we have been unable to recover its records. There are some grounds for believing that it was dismantled by the great tempests of 1192, which, the Irish annalists tell us, threw down many houses and churches in Munster, and destroyed much cattle. When thus decayed, another structure was needed; and soon pious hands were found to uprear it.

Nearly on the same site, a new and splendid pile arose in the commencement of the thirteenth century. The founders were Richard Bennet and Ellis Barry his wife, of whom (save their memorial in the south transept) we know nothing. Both names, however, are those of distinguished Anglo-Norman families, whose patriarchs appear in the Battle Abbey Roll. “Bonet, or Benet,” writes the chronicler, John Brompton, “was one of such persons as after the battle were advanced to seigneuries in this land [Glamorgan].” He

afterwards became ancestor of a noble line in that district ; and we may suppose that the founder of St. Mary's was one of the band of knights from the shires of South Wales, who united their fortunes with those of Strongbow in his descent on Ireland. "Ellis Barry" belonged, doubtless, to that ancient race, whose *caput baroniae* in the south of Ireland was at Buttevant, and who were ennobled, Feb. 28, 1628, by the title of Barrymore. The architect of the new fabric largely availed himself of portions of the preceding edifice. In the present west gable, in the wall of the north aisle, and in the doorway and west side of the tower, we have traces of the Norman foundation yet remaining. Not only is the masonry in many places of an earlier date than in others ; but circular doorways and windows, now built up and disused, show, by their incongruity, that they formed no part of the present design. The founders set apart for themselves the south transept, called the chantry of our Blessed Saviour, as a mortuary chapel, and largely endowed it with lands in the neighbourhood of the town, for the maintenance of an officiating priest. St. Mary's, as now established, soon reached a well-ascertained pre-eminence over the other churches of the district. The taxations of Pope Nicholas IV., in 1291, and of Pope Boniface VIII., in 1302, declare it to be the richest benefice of the whole diocese of Cloyne. The bishopric itself is entered in these documents as rateable at 185 marks, or about £123. The best prebend is that of Glenowyr (Glanore or Glanworth) which is valued at 28½ marks, or £19 ; while the church of Ygohel, or Yoghull, is worth one half as much again, and is set down at £25 ; the sixth part of the value of the bishopric. In the taxation of Pope Nicholas, Youghal is entered, under the head of "Taxacio Beneficiorum Ecclesiasticorum de Omakylle," in these terms :—

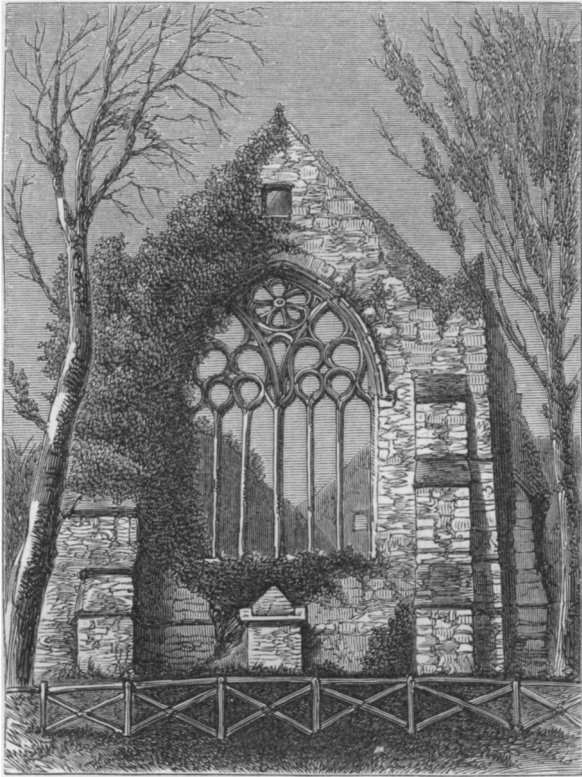
"Ecclesia de Ygohel, cujus rector est hoc anno Nicholas de Cler,  
vicarius Robertus de Halywell, taxatur ad xxv<sup>li</sup> . . . . . decima L<sup>s</sup>."

That of Pope Boniface is of the same import. In the rural deanery of "Omakyll" appears :—

"Ecclesia de Yoghull, xxv<sup>li</sup> . . . . . decima L<sup>s</sup>."

Nicholas de Cler, who, when the former taxation was made, enjoyed the wealthy rectory of Youghal, was of the Norman house of Hertford ; and at this period his family owned the town, and presented to the living. A post-mortem inquisition, made in 1320, into the estate of Thomas Fitz Richard de Clare, found him seized of "the town (villa) of Yoghell" and "the church of Yoghell with the chapel." To the De Clares, perhaps, and not to the Geraldines, we should attribute the extensive improvements which St. Mary's underwent at this time. The style called Decorated English prevailed throughout the fourteenth century ; and in this style was now erected that portion of the church which has for five centuries rivetted the be-

holder's gaze—the present choir. Of the east end of this portion of the church an engraving made from a photograph is here given.



Exterior of Choir.

The nave also received its share of ornament. A beautiful Decorated doorway was inserted in its gable; and, just within that entrance, as fit companion with it, a baptismal font in the same graceful style was now erected. The gables of the aisles, particularly on the south side, were lifted up, the side-walls were considerably raised and were pierced with new windows; and the aisles became lightsome and spacious. These marked improvements were, in all probability, only gradually effected; and as we have preserved to us, in the Calendar of the Rolls, the names of some of the incumbents of this century, we may find in them the very individuals who personally superintended the alterations. John de Tunstall was rector in 1347; John Drax, in 1384; John Hunt, in 1389; and John Tanner, in 1399. The living was now presented to by the Crown.

On the foundation of the college, Dec. 27, 1464, by Thomas, eighth Earl of Desmond, the church became collegiate, and was served by the warden and fellows. The Earl, in 1468, re-edified the building, with the proceeds of an indulgence granted for this purpose by Pope Paul II. But if one Earl of Desmond was privileged to be the restorer, another, little more than a hundred years after, was destined to be the spoiler of the edifice. On the 1st of November, 1579, Gerald, sixteenth Earl of Desmond, went into open rebellion; and at Christmas he captured the town so long fostered by his family. He occupied Youghal for five days, during which interval, happily a brief one, his soldiery employed themselves in plunder and demolition. They did not spare even the buildings consecrated to religion, but polluted and defiled whatever was deemed sacred in them, destroying the vestments, chalices, and other furniture. They ruined the college, and stabled their horses in the collegiate church—a sacrilegious proceeding, which, according to Irish historians, drew down upon Desmond the signal vengeance of heaven. The rebellious townsmen, emulating them in impiety, herded their cows within the consecrated walls. At this time the south transept was greatly injured, and the tomb of the founders defaced; the choir was unroofed and desolated; the side-chapels were destroyed; and many ancient effigies and epitaphs perished.

Still, while the edifice itself had suffered so much evil usage, its rich endowments preserved all their importance. When commissioners of Queen Elizabeth made inquisition, August 31, 1590, respecting the diocese of Cloyne, they returned the “*Guardianatus Villæ et Collegii de Yoghall*” as rateable at 100 marks (£66 13s. 4d.), while they valued the “*Episcopatus*” at but £10 10s. But the time had come when its revenues were to be alienated from the collegiate church for ever. Nathaniel Baxter, chosen warden in 1592, was obliged, August 25, 1597, to pass his bond of 1000 marks, which was to be forfeited in case he did not, in forty days after demand, resign his office into the Queen’s hands, and did not suffer her agents to take possession of the same. Finding his tenure of office so precarious, he, June 30, 1598, privately passed a letter of attorney, authorizing (while he yet had authority) the leasing of the college and its revenues for a long period to Sir Thomas Norris, Lord President of Munster. Next year, Norris was slain by the Irish rebels; and Dr. Meredith Hanmer, the well-known chronicler, who had succeeded Baxter in the wardenship, renewed, October 27, 1602, the lease granted by his predecessor, demising the college to William Jones, in trust for Sir Walter Raleigh. This same year, Mr. Richard Boyle, afterwards Earl of Cork, became proprietor of the town, and owner by purchase of all Raleigh’s estates in Ireland; and he procured, April 8, 1605, a new lease of the college, by which the warden and fellows granted the revenues to him in fee-

farm for ever, he covenanting to pay 20 marks yearly and to repair the church and college house. Boyle purchased, March 29, 1606, of the Mayor and Corporation of Youghal, the south transept of St. Mary's for a mortuary chapel for himself and family; and as the transept was in great decay, owing to Desmond's rebellion, he some time after re-edified it and erected within its walls a grand mausoleum. In 1608, if we are to receive Boyle's own testimony, he expended above £2000 in rebuilding the church and college; and, in a MS. preserved at Lismore, entitled "Copie of a Particular of part of the first Earl of Corke's Comonwealth Workes," we find, first in order, mention of his doings here:—

"Imprimis, The Earl of Corke hath re-edified the great decayed church of Yoghall, wherein the townsmen in time of rebellion kept their cows, and hath erected a new chappel there in, and made it one of the fairest churches in Ireland."

The Earl of Cork was not one who, to judge from his "True Remembrances," was likely to allow his good deeds to be hidden under a bushel; and these statements about his "re-edifying" and "erecting" at Youghal, we are constrained to receive with no little scepticism. They are contradicted by proofs yet existing in the church itself, as well as by the stern voice of contemporaneous history. The Earl could not have "erected a new chappel" at St. Mary's; for his own transept—that to which reference is made—preserves in all its details the exact architectural features of the original structure, reared four centuries before his time; nor was his "re-edifying" of the church of any general character, as we may easily discover by an examination of the several portions of the edifice. We have also the testimony of his contemporaries, from which we shall offer one proof, namely, in reference to the choir or chancel. In 1641, the Bishop of Cork and Ross (William Chappel), a noble-minded and disinterested prelate, addressed to the Earl of Cork a severe letter, yet extant, "charging him with having stripped the vicars choral, and left the chancel of Youghal, the revenues of which college the Earl had gotten into his hands, in a state of ruin" ("Fasti Eccles. Hib.," 2nd ed. vol. i. pp. 226, 227). That this charge was justly brought against him, so far at least as the chancel was concerned, is admitted by the Earl of Cork himself, in his making a posthumous provision for the discharge of his neglected duty. By his last will, dated November 24, 1642, the Earl devised £98 "towards the new building, covering, and garnishing of the chancel of the collegiate and parochial church of Youghall" ("Lodge," vol. i. p. 161). Now, if he had "re-edified" the church just before, why should this, the most material portion of the work, have remained undone? It is painful to add, that either the bequest was not paid by his heirs, or was not appropriated to its in-

tended purpose. The chancel was neither "covered" nor "gar-nished." How little attention the sacred edifice received from those who had gotten its rich endowments, we may gather from its state in the middle of the following century. Dr. Smith, the county historian (vol. i. p. 110), writing in 1749, describes the chancel as having been "for some years uncovered," and the transepts (or, as he calls them, "chapels on each side") "ruined." Another, and a most disinterested witness we have, speaking similarly, at nearly the same time. In the course of his missionary labours in Ireland, the celebrated John Wesley visited Youghal in June, 1765; and, on the 30th, attended divine service at St. Mary's. He made the following entry in his Journal:—

"I was glad to see a large and tolerably serious congregation in the church. It was once a spacious building; but more than half of it now (a common thing in Ireland!) lies in ruins."






Some twenty years after this, the parishioners commenced repairs, according to their own fashion; and successive churchwardens were allowed to commit the Vandalisms which the present generation continually deplore.

The building forms a Latin cross, and consists of a nave with aisles, north transept with aisle at west side, south transept, a choir, and a massive square tower in the angle of the north aisle and north transept. There were also, anciently, a sacristy, two chantry chapels, a bell-tower issuing from the west gable, and north and south porches. The sacristy was attached to the north wall of the choir, parallel with the north transept, and at the intermediate distance of about 30 feet. The sole remaining evidence of this building is the outline of its roof on the external face of the wall to which it was attached, and through which it communicated with the choir by the pointed doorway now stopped up. The proportions of the sacristy have been correctly ascertained by the discovery of the foundation stones, while digging graves; and its architecture, no doubt, corresponded with that of the choir. One of the side chapels filled up the angle of the south aisle and south transept, and was of the same date with those portions of the church, as we may learn from existing traces of the bonding of its walls. It was of small dimensions, 33 feet by 14 within walls, and presented its gable to the west. The other chapel stood at the south-west of the church, and might be regarded as an extension of the south aisle, with which it was connected by a high pointed arch, now partly filled up with masonry and pierced by a badly-shaped door into the aisle. Dr. Smith mentions this little building (vol. i. p. 110); but describes it as then "ruined." Some remnants of its south wall, extending in continuation with that of the south aisle, to the circular mound opposite, are still remembered by aged people. The wall is said to have presented two



# PLAN OF SAINT MARYS Church, Youghal.

REFERENCES TO THE DETAILS OF PLAN.

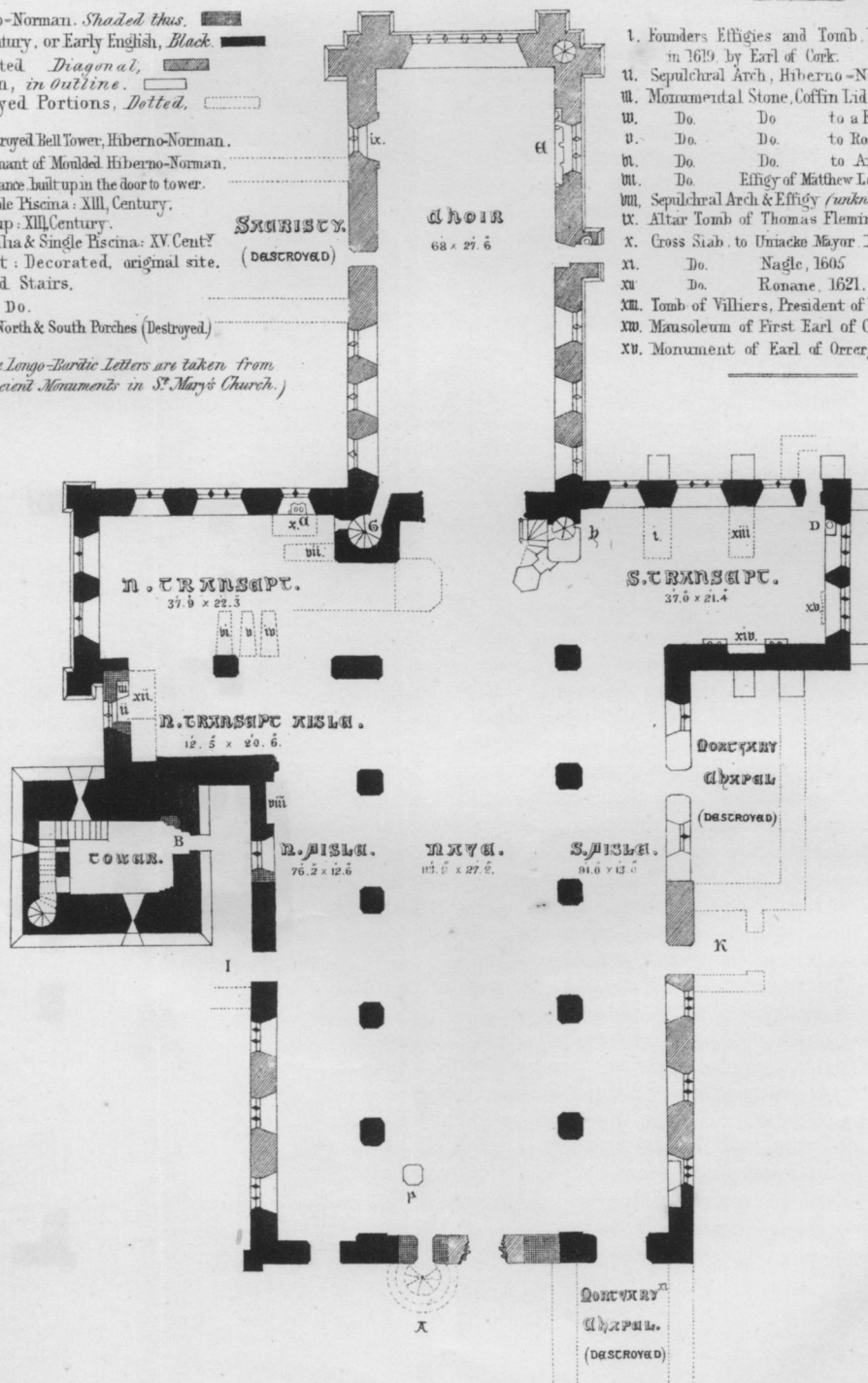
Hiberno-Norman. *Shaded thus.*   
XIII. Century, or Early English, *Black*   
Decorated. *Diagonal,*   
Modern, *in outline.*   
Destroyed Portions, *Dotted.* 

- A. Destroyed Bell Tower, Hiberno-Norman.
- B. Remnant of Moulded Hiberno-Norman.  
Entrance built up in the door to tower.
- C. Double Piscina: XIII. Century.
- D. Stoup: XIII. Century.
- E. Sedilia & Single Piscina: XV. Cent<sup>y</sup>
- F. Font: Decorated, original site.
- G. Rood Stairs.
- H. Do.
- I & K. North & South Porches (Destroyed).

(N.B. The Longo-Burdic Letters are taken from  
Ancient Monuments in St. Mary's Church.)

REFERENCES TO THE ANCIENT MONUMENTS.

- i. Founders Effigies and Tomb. Restored.  
in 1619 by Earl of Cork.
- ii. Sepulchral Arch, Hiberno-Norman.
- iii. Monumental Stone, Coffin Lid. XII<sup>th</sup> Cent<sup>y</sup>
- iv. Do. Do. to a Female, XIII<sup>th</sup> Cent<sup>y</sup>
- v. Do. Do. to Roger Beivil, Do.
- vi. Do. Do. to Ailun. Do.
- vii. Do. Effigy of Matthew Le Mercer.
- viii. Sepulchral Arch & Effigy (*unknown*) XIII<sup>th</sup> Cent<sup>y</sup>
- ix. Altar Tomb of Thomas Fleming XV<sup>th</sup> Cent<sup>y</sup>
- x. Cross Slab. to Uinacke Mayor. 1537.
- xi. Do. Nagle, 1605
- xii. Do. Ronane, 1621.
- xiii. Tomb of Villiers, President of Munster, 1626.
- xiv. Mausoleum of First Earl of Cork, 1643.
- xv. Monument of Earl of Orrery, 1679.



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arches, probably those of windows broken through. Every vestige of this chapel has been long since swept away. The bell-tower I shall notice when describing the west gable, and the north and south porches when I come to the aisles.

The general arrangement of St. Mary's Church may be seen from the ground-plan on the opposite page: the dimensions of the several parts are as follow:—

	ft.	in.
Extreme length (in the clear), . . . . .	186	9
Breadth across the transepts, . . . . .	109	4

The several portions measure:—

	Length.			Breadth.		
	ft.	in.		ft.	in.	
Nave, . . . . .	113	9	. .	60	3	with aisles.
North aisle, . . . . .	76	2	. .	12	8	
South aisle, . . . . .	91	0	. .	13	0	
North transept, . . . . .	37	9	. .	38	5	with aisle.
South transept, . . . . .	37	0	. .	21	4	
Choir, . . . . .	68	0	. .	27	6	
Tower, . . . . .			. .	27	0	east and west sides.
Ditto, . . . . .			. .	24	0	north and south sides.
Ditto, . . . . .			. .	63	6	height, as now disembattled.

There are at present three great entrances into the church at the west end; but of these the two leading into the aisles are modern. The central doorway is of the Decorated English period, and is deeply recessed and elaborately moulded with columns and foliated capitals. It is wrought in a fine hard sand-stone, now much corroded by time, and presenting traces of wanton injury also. The columns are unattached, and inserted, as was common at the period, in a deep hollow at either side of the doorway. The hood-moulding terminates in sculptured heads, now much defaced. Above this door, but not exactly in the centre of the gable, is the west window, which was of three lights. The stone mullions are gone, and a wooden frame takes their place. The triple head is filled up with brick; and the wall at the base of the window has been opened down some four or five feet beyond the original termination, for the purpose of lighting a modern gallery. Adjoining the window, on the north side, there stood formerly a narrow, semicircular, cone-capped bell-tower, whose summit reached no higher than the barge of the over-topping gable. It swelled directly from the wall of the church, and was entered from the nave by a little circular-headed doorway still remaining in the vestibule. Another aperture of the tower, also opening from the nave, nearly breasted its summit. It was in the Early Pointed style; and is now filled up and partly hidden by the ceiling behind the organ. The bell-tower was taken down by Doctors Haig and Jackson, when churchwardens, in 1792.

**THE NAVE.**—The view of the interior, even in its present incumbered state, is imposing and picturesque. The eye traverses the long avenue of piers and pointed arches, which, steeped in dim religious light, stretch out their heavy grandeur on either side, until it reaches the high moulded choir arch, with its clustered columns. But the present semicircular covering of lath and plaster is a sorry substitute for the grand painted ceilings, which, just seventy years since, overspread the nave as well as south transept. The ancient ceiling of the nave was of seven sides. It was boarded to the rafters, painted in colours, and sprinkled over with gilt stars. The defective slating of the roof for some years admitted moisture, from which the boarding decayed; and an accident, causing the death of an individual, having taken place, the parish resolved on making a new ceiling. At a vestry held April 13, 1784, a sum of £60 was ordered to be levied for this purpose (Vestry Book, pp. 258, 259); and, in the course of that year, Mr. William Meade erected the present compass ceiling and deep mortar cornice, the painted boards of the old ceiling becoming his property. The original rafters, however, are safe, though consigned to obscurity. They are of old Irish oak, eight to ten inches square, and stand eighteen inches asunder, each pair being framed as a principal. The taking down of the plaster ceiling of 1784 would not only expose to view this noble Gothic timber roof, but would give an extra height of seven or eight feet to the interior, and would add materially to its beauty. The side walls of the nave are pierced with a row of six lofty pointed arches, resting on square chamfered piers. These, owing to the large stair-turret at the north-east angle, do not exactly face each other. The jambs are of wrought sand-stone, but are plastered over. An inexpensive addition to the improvement of the church may be made, at any time, by uncovering and cleaning them. Galleries, erected at different periods during the last century, in violation of architectural propriety, and to the great detriment of the light and ventilation of the building, fill up all the arches save those opening on the transepts. They were built by permission of vestry. With the grant of the arch was generally made an order, that a window should be opened in the roof above, to remedy the evil of the contemplated incumbrance. The burgesses' gallery, or state pew of the (late) Corporation, appears to have been the earliest erected, and to have established the bad precedent. In the wall beside it is an antique "rest" for the sword, which the mayor, by virtue of the charter of James I., was privileged to have borne before him. It is of timber, curiously carved, but somewhat gaudily painted. At the base are the arms of the borough, an ancient galley. In the centre is the case for the sword; on the dexter side of which are two corporate maces in saltier, and on the sinister one in bend. At the summit are the royal arms, and immediately beneath them, in

gilt letters, "E. C. ANNO DOMINI, 1684," i. e. Edward Crockford, who was Mayor of Youghal in that year. Beneath the burgesses' gallery is a plain throne for the Bishop of Cloyne, as warden. It was erected in the middle of the last century, and displays no architectural pretensions. Opposite are the reading-desk and pulpit. The latter is ornamented with rich carvings in the panels; and under the cushion are vine-leaves and clusters of grapes encircling an open book, with, *The Everlasting Gospel*, inscribed in gilt characters. These carvings were the work of a native artist, and were executed at the sole expense of the present rector, who also newly furnished the pulpit cushion. The fine Decorated baptismal font stands at the intersection of the passages of the nave and transepts on a platform slightly elevated, one portion of which is a fragment of an old tomb-stone, having a rich cross fleury inscribed in a wheel. The font is octagonal, supported on four moulded pillars terminating in four ogee arches, their spandrils sunk and filled in with vine-leaves; and in the centre of the four pillars is one of larger size with pointed arches springing to each outer one, affording a good specimen of Gothic groining. Over the font is an ogee-shaped cover of timber, on which was formerly a dove of the natural size. The font was judiciously transferred by the present rector from an obscure corner in the north transept to its present position, so as both to bring it again into use, and also to afford an opportunity of examining its delicate workmanship. The organ was purchased by the parishioners in 1812, when also the loft in which it is placed was built expressly for it.

The pointed choir arch, with its clustered columns, deserves the visitor's attention. Its dimensions are, height to apex, 22 feet; width, 17 feet. The columns are each  $9\frac{1}{2}$  feet high, but have their bases hidden by the raised floor of the modern communion table recess. It would appear from the Vestry Book (p. 47) that, until the year 1726, this arch was filled up with masonry; a barbarism perpetrated, we suppose, in consequence of the roofless state of the choir, with the object of protecting the rest of the building from the weather. At a vestry held Nov. 3, 1726, it was resolved to open out the arch, to take away a gallery that extended across it at the height of the old rood screen, and to carry, about 11 feet into the choir, a semicircular recess for the communion table. This (pent-house shaped) enlargement of the nave was accordingly made, and still disfigures the church. Six *bassi-relievi* arches, or compartments, of stucco adorn its sides. They were formerly emblazoned with the creed, the Lord's prayer, and the ten commandments; but the inscriptions faded away with damp, and were not revived. In the adjoining walls, both at the north and south side, were circular stone turret-stairs, ascending to the rood loft and roof, and, perhaps, originally conducting to a turret for the "sanctus" bell,

placed on the apex. The north stairs were destroyed at an early period, when the gallery, taken away in 1726, was being made; and a flight of stone steps, raised as high as the upper door of the rood loft, was built across them, to lead to the gallery. About six or seven of the lowest steps of the old north stairs remain, and are of excellent execution. They were entered from the choir, as a built-up doorway testifies. The south stairs are in good preservation. The passage to them was from the nave; but it is now rendered useless by the erection against it of a modern monument; and an aperture on the side of the south transept is the only available means of access. By the exertions of the present rector, the Rev. Pierce W. Drew, a richly stained glass east window was erected in August, 1851. It contains the arms of—

- I. FitzGerald, Earl of Desmond, who re-edified the Church in 1468; ancestor of the Lord Stuart de Decies.
- II. Sir Edward Villiers, Knight, another ancestor of his Lordship.
- III. Stuart of Bute, quartering Villiers for Stuart de Decies.
- IV. Villiers, with due difference for the Earl of Clarendon.
- V. Sir William Homan, Bart., impaling Stuart of Bute.
- VI. The Lord Bishop of the Diocese; Warden, *ex officio*, of the College.
- VII. Sir Walter Raleigh.
- VIII. Boyle, first Earl of Cork.
- IX. Cavendish, Duke of Devonshire (his descendant), quartering Boyle and Clifford.
- X. Smyth of Ballynatray, impaling 1st Boyle, 2nd St. Leger.
- XI. Drew, quartering Prideaux, De Clifford, Winyard, Pomeroy, De Valletort, Godfrey, and Lowther.
- XII. Same, impaling Naylor.
- XIII. Mc'Carthy, impaling Power.
- XIV. Garde, impaling O'Sullivan Beare.
- XV. Browning.
- XVI. Ball.
- XVII. Toulon.

THE AISLES.—Barbarous innovation has swept away almost every object worthy of interest in them. The modern galleries block up the windows, and, with their floors, form low, unsightly ceilings, which greatly injure the light and ventilation, making the aisles vault-like and unwholesome. The north and south entrances, through which, for the most part, the congregation formerly passed (the west doors being then rarely used), were, by act of vestry, July 12, 1791, approved by the Bishop of Cloyne as warden, built up and had windows inserted in them. The picturesque porches were at the same time removed, along with their benches and steps. The south doorway, when being filled up, was suffered to retain its jambs and the greater part of its arch; and its porch would seem to have had a linny roof, which was attached to the west gable of the adjoining (destroyed) chantry chapel. The north door and porch

were opposite; but have been so effectually removed that no vestiges whatever remain.

At the junction of the north aisle and transept, a large flying arch spans the aisle diagonally. It is chamfered and moulded, and is used in this instance as a support to the angle-gutter, affording a fine example of that combination of use with beauty, which the Gothic architect always aimed at. Close to the base of this buttress is a monumental arched recess of the thirteenth century. It is richly moulded, and is supported on two columns, with capitals and bases, the labels terminating in female heads. Beneath the arch is a recumbent effigy of some distinguished, but now unknown, personage. It is that of a man, seemingly advanced in life, clad in a loose tunic of long drapery wholly unornamented. His head reposes on a pillow. The countenance is inexpressibly benign, yet dignified. The hair is short, and the chin beardless. He holds a falcon to denote his rank; and his feet rest upon a talbot. This effigy, which had many years since been taken out of the arch, and which lay, at different times, in different parts of the church, was, Jan. 19, 1853, restored to its original position, never, we hope, to be again disturbed. In the south aisle, at the west end, is a sepulchral arch of a very plain description. It is now built up, and is half concealed by the stairs of the gallery.

We return to the nave, and, passing down the great central walk, enter—by a low arched door of about Elizabeth's time—

**THE SOUTH (OR CORK) TRANSEPT.**—This part of the church, which was anciently called the chantry of our Blessed Saviour, has been already alluded to (p. 97) as the mortuary chapel of the founders, Richard Bennet and Ellis Barry. We now proceed with a full architectural examination. The south gable is pierced by two circular-headed windows having columns, capitals, bases, and moulded arches. Each of these is formed into three lights by stone mullions, and the glazing consists of lozenge panes, set in lead. These windows were restored, in the autumn of 1851, at the expense of the Duke of Devonshire. The east wall has three windows. The two side ones are pointed and of two lights. The large central one has moulded jambs and a flattened arch. It was of three lights, and was probably the altar window of the chapel. At the south end of the east wall is the ancient doorway, having on the left hand as you enter, a pointed moulded aumbry.

The earlier records have perished; but the history of the chapel, from the sixteenth century downward, has been well ascertained. By an inquisition taken at Cork, September 10, 1578, it was found that John Welsh, long after the Statute of Mortmain, and without the license of the Queen or her predecessors, had endowed the chantry of our Blessed Saviour, in the south wing of the church of Youghal, with sundry lands, to the annual value of 6s. Irish. At Christ-

mas, 1579, on the occupation and plunder of the town by the insurgent Earl of Desmond, the south transept shared in the injuries inflicted on the church. It was dismantled, and the tomb of the founders defaced. In the year following, Feb. 16, the chantry, with its members, and all structures, lands, and hereditaments belonging to the college, were granted for ever to George Moore, gent., at 6s. Irish, per annum. This grant having lapsed to the Crown, the same were demised, June 20, 1605, to Donogh, Earl of Thomond ("Calendar of Patent Rolls," 3 Jac. I.); and from this nobleman, the edifice, without its lands, passed soon after to the Mayor and Corporation of Youghal. Richard Boyle, afterwards Earl of Cork, purchased it in 1606, of the Corporation, and re-edified it in 1619. He restored at the same time the tomb of the founders, and had also "their pictvres cvt in stone placed thereon;" but, following the style of his own day, he fell into an absurd and ludicrous anachronism. The north transept would have afforded him two fine specimens of the effigies of the thirteenth century. Passing them by, he took for his guide the burgher costume of the Stuart era, and in this strange apparel he bade the sculptor attire the persons of those who lived more than four centuries before his time! The tomb is an oblong table of lime-stone, placed against the east wall, on the right-hand side of the central or altar window. Upon it are laid, with heads on tasselled cushions, the recumbent effigies of an aged man and woman. The male figure wears a full-bottomed wig and venerable flowing beard, a small ruff and civic gown. The female has long loose hair, and she wears a cloak, once of a rich purple hue, with a cape apparently of ermine. The effigies were originally painted in colours, of which some faint traces remain. A raised entablature at their head contained an escutcheon, which has perished, and was surmounted by mort heads wrought in plaster. On the stone supporting the feet (now gone) is the following inscription:—

HERRE LIETH ANCIENTLY ENTERED THE BODDIES OF RICHARD  
BENNET AND ELLIS BARRY HIS WYFFE THE FIRST FOVNDERS OF  
THIS CHAPPLE WHICH BEING DEMOLISHED IN TIME OF REBELLION  
AND THEIR TOMBE DEFAVED WAS REEDEFIED BY RICHARD  
LORD BOYLE, BARRON OF YOGHALL WHO FO<sup>r</sup> REVIVINGE THE  
MEMORY OF THEM REPAIRED THEIR TOMBE AND HAD THESE THEIR  
PICTVRES CVT IN STONE PLACED THERON IN AN<sup>o</sup> DN<sup>i</sup> 1619.

Lord Boyle (for he had not yet attained to his highest dignity) this same year erected against the western wall of the transept his own mausoleum in the bad Italian style of architecture, which was then in fashion. The monument rests on a high plinth, or stylobate, divided into a centre and wings. The latter are sculptured in bas-relief with inverted torches, cross-bones, and swords in saltier. Above them rise Ionic, Composite, and Corinthian columns of different coloured marbles, with their entablatures, receding in grada-

tion, until they terminate, nearly at the full height of the building, in an obelisk standing on four balls. Obelisks crown the lower parts of the monument likewise. An ornamented arched recess over the plinth contains the recumbent effigy of the Earl, exceedingly well executed. He is represented in a splendid suit of engraved russet and gold armour of the reign of James I. It has double tassets, and is richly ornamented throughout. His head is uncovered, the face gazing heavenward, and, from the position of the monument, looking to the east, and he leans on his left hand supported by a cushion; while, as Lord High Treasurer of Ireland, he holds in his right hand his purse of office. Over his shoulders, and the paldrons of the armour, are capes or lappets of an earl's mantle of state, which hangs down behind his feet. Underneath, along the edge of the plinth, are nine small figures (now much broken) representing the children that were born to him up to the date of the erection of the monument, i. e. 1619:—

ROGERVS BOYLE NATVS  
PRIMO DIE AVGVST 1606

LEWIS BOYLE 23  
MARTII 1619

LÆTITIA B. 23  
APRILIS 1610

RICHARDVS BOYLE 20  
OCTOBRI 1612

ALICIA BOYLE 20  
MARTII 1607

IOANA B. 14  
IVNII 1611

GALFRIDVS BOYLE 10  
APRILIS 1616

SARAH B. 29  
MARTII 1609

CATHERA B. 22  
MARTII 1614

At the Earl's feet, under a canopy supported by Ionic pillars of red-veined marble, kneeling on a tasselled cushion, with hands folded in prayer, is the figure of his first wife, Joan, daughter and co-heir of William Appsey, Esq., of Limerick. Her dress is of the richest figured satin, and a dark purple mantle hangs behind her back. She wears a ruff, and her hair quite erect and off her forehead. This lady died at Mallow, December 14, 1599, in travail of her first child, and with her still-born babe was buried at Buttevant ("Transactions of the Kilkenny Archæological Society," vol. ii. pp. 94, 95). A delicate allusion to this double bereavement is made in the tiny cradle, placed at the mother's knee, with the little occupant of it holding what seems intended for an inverted torch. Under a corresponding canopy, at the earl's head, and in the same posture, is the effigy of his second wife, Katherine, only daughter of Sir Geoffry Fenton, principal Secretary of State for Ireland. She wears a countess's robe of state of rich crimson, faced with ermine, with an ermine cape and ruff. The Countess of Cork died in Dublin Feb. 6, 1629 (while the Earl was Lord Justice in conjunction with the Lord Chancellor Loftus), and lies buried under a stately tomb in St. Patrick's Cathedral. The faces of these two effigies are admirably sculptured. Over each is a painted marble escutcheon, impaling Boyle with their arms, respectively.

Over the arch is the recumbent effigy of the Earl's mother, Joan,



daughter of Robert Naylor, Esq., of Canterbury,<sup>1</sup> habited in the full dress of Queen Elizabeth's day, with large straw hat, ruff, and fardingale. She leans with her left arm on a large Bible with gilt clasps, and her right hand grasps a skull. On the blank surface, above the lower part of her body, were formerly these lines :—

“PRECATIO VIVENTIS :

QVEM PATRE, QVEM PROLE, & GEMINO QVEM CONIVGE FAVSTVM  
FECISTI, Ô FAVSTVM FAC FACIENDO TVVM.”

Above this effigy are the arms, crest, and supporters of Boyle alone, with the Earl of Cork's well-known and admirable motto—“GOD'S PROVIDENCE IS OVR INHERITANCE”—and the monument terminates above in an obelisk.

In the centre, over the effigy of the Earl, is a large surface of black stone, on which are the following inscriptions :—

“Richard Earle of Corke married two wyves, the first Ioane, one of the two daughters and coheires of William Appsley Esquire, who dyed in tra-vaile of her first sonn which did not survive her. The second wyfe was Katherine, the onely daughter of Sir Jefferrey Fenton Kn. Secretary of State in Ireland, by whom hee had issue 7 sonnes and 8 daughters.”

Under this are three escutcheons; first, Boyle and Appsley impaled; 2nd. Boyle with Appsley and Fenton quartered; 3rd. Boyle with Fenton impaled; and beneath the escutcheons this inscription :—

“The Lady Margaret Boyle, eight daughter to the Earle of Corke, dyed and lyeth heer entombed.”

On the right side, in the manner of a genealogical table, are the following inscriptions, with the respective coats of arms :—

“Sir Richard Boyle Kn. Lo. Dvngarvan, sonn and heire apparant of Richard Earle of Corke, married Elizabeth eldest of the two daughters & coheires of Henry Lo. Clifford Earle of Cvmberland, & hath issue.

“Sr. Lewys Boyle Kn. Lo. Boyle, Baron of Bandonbridge & Lo. Vis-covnt Boyle of Kynalmeaky, second sonn of Richard Earle of Corke, mar-

<sup>1</sup> She died at Feversham, Kent, March 20, 1586, aged 57, and was buried with her husband at the upper end of the chancel of the parish church of Preston. The Earl of Cork, in 1629, erected a fair alabaster tomb over the place, with an iron grate before it for its better preservation. Her brother, Robert Naylor, was Dean of Limerick; and his daughter, Margaret, was married to John Drew, Esq., of Kilwinny, county of Waterford, and of Meanus, county of Kerry. The Earl of Cork was a party to the marriage settlement, still preserved, and gave his cousin an additional fortune.

The Dean had also a son, who seems to have been a military person, from his portrait in armour at Ballynatray House, and another in the possession of the Rev. P. W. Drew, Brook Lodge, Youghal. He never married. Margaret Naylor's costly and embroidered purse is also still preserved in the Drew family.

For the history of the ancient family of Drew, see “The Royal Families of England, Scotland, and Wales,” the “Landed Gentry,” and the Barony of De Clifford in “The Peerage” for the year 1847; all by Sir John Bernard Burke, Ulster King-of-Arms.

ried the La. Elizabeth daughter of Sr. William Fielding Kn. Lo. Baron of Newenham Padox Viscovnt Fielding & Earle of Denbighe. Slayne in the battle at Liscarroll 3 Septem. 1642.

“ Sr. Roger Boyle Kn. Lo. Boyle Baron of Broghill, third sonn of Richard Earle of Corke married the Lady Margaret the daughter of Theophilvs Lo. Haward of Waldin, Earle of Suffolk.

“ Frances Boyle Esqvier, fovrth sonn of Richard Earle of Corke, married Elizabeth daughter of Sr. Robert Killegrew Kn. late vice chamberlayne to Mary Qveene of England.

“ Robert Boyle Esqvier, fifth sonn of Richard Earle of Cork.

“ Roger Boyle, eldest sonn of Richard Earle of Cork, being a scholler at Deptford in Kent dyed there x Octo. 1615, and there lyeth intombed.

“ Geoffrey Boyle, third sonn of Richard Earle of Corke, dyed yovng xx Ianvary 1616, & lyeth here intombed.”

To each of these is an escutcheon of Boyle impaling their respective matches ; and next, on the left hand, are the following inscriptions relative to the Earl's daughters, impaling Boyle, with the arms of their respective husbands :—

“ David Lo. Barry, Lo. Viscovnt Bvttivant, first Earle of Barrymore, married the Lady Alice Boyle, eldest daughter of Richard Earle of Corke.

“ Robert Lo. Digby, Baron of Geashell, married the Lady Sarah Boyle, second daughter of Richard Earle of Corke, being then the widow of Sr. Thomas Moore Knight, sonn and heire to Garrot Lo. Moore, Lo. Viscovnt of Derogheda.

“ Colonell George Goring, sonn and heire to Sr. George Goring Kn. Lo. Baron Goring of Hvrstperpoint, married the Lady Lettice Boyle, third daughter of Richard Earle of Corke.

“ George Fitzgerald, Earle of Kildare, married the Lady Ione Boyle, fovrth daughter of Richard Earle of Corke.

“ Arthvre Iones Esq. sonne & heire of Sr. Roger Iones Kn. Lo. Viscovnt of Ranelagh, married the La. Katherin Boyle, the fifth daughter of Richard Earle of Corke.

“ Sr. Arthvre Loftvs Kn. sonn & heire of Sr. Adam Loftvs Kn. vice threr. and threr. at warrs in Ireland, married the La. Dorothy Boyle, the sixth daughter of Richard Earle of Corke.

“ Charles Riche Esq. second sonn of Robert Lo. Riche of Leeze, Earle of Warwicke, married the La. Mary Boyle, the seaventh daughter of Richard Earle of Corke.”

In the centre, between these inscriptions, is the following :—

“ Richardvs Boyle miles, Dominvs Boyle, Baro de Yoghall, Vicecomes Dvngarvan, Comes Corcagensis, Dominvs svmmvs hvivs regni Hiberniæ thesavrarivs, & de privato concilio dni regis tam Angliæ quam Hiberniæ, ex antiquissimâ Boylorum familiâ Herefordiensi orivndvs, qvi patrem habvit Rogervm Boyle armigervm, matrem itidem generosam Ioanam Nayle-ram e solo Cantiano profectam, cvm dvas sibi invicem ivnxisset vxores, primam Ioanam filiam & cohæredem Gvlielmi Appsley armigeri, nvllâ svperstite prole, alteram præclaré fœcvndam, Catharinam natam Domini Galfridi Fentoni eqvitis, regiæ maiestati in hoc regno à secretis; postqvam varios pro repvblicâ cepisset labores, nec immeritos honores conscendisset,

ipse iam septuaginta septum annos natvs, ac mortem indies imminentem expectans, sibi & posteris hoc posuit monumentum sacrum memorie.

"IPSE DE SE  
SIC POSVI TUMVLVM, SVPEREST INTENDERE VOTIS,  
PARCE ANIMÆ, CARNEM SOLVITO, CHRISTE ! VENI."

Beneath this are the following epitaphs :—

"Hic iacet corpus reverendi patris Iohannis Boyle, sacre theologiæ doctoris, episcopi Corcagensis, Clonensis, et Rossensis, ac fratris maioris natv Richardi comitis Corcagiæ, &c., qvi obiit decimo die Ivlïi anno Dni 1620, ætatis svæ 57.

"Hic etiam iacent sepultæ Elizabetha et Maria Boyle, hæc Richardi Smith militis, illa Piercii Power armigeri, vxor. Ambæ sorores prædicti Richardi Domini Boyle Corcagiæ Comitiss.

"Hic iacet prenobilis David, Dominvs Barry procomes Bvttevant, primvs comes Barrymore, commissione regiâ pro Gvbnatione Momoniæ primo designat\*, Heros principi & coronæ Anglicanæ fidelissimvs, de repvblîcâ dvranthe Hibernicorvm rebellione optimè merens, veræqve religionis cvltor præcipvvs, qvi obiit 29 die Septem. 1642, annoq. ætatis svæ 38."

This superb monument, which had been rapidly falling into decay, was, in 1848, restored in the most perfect manner by order of Francis E. Currey, Esq., the Duke of Devonshire's agent in Ireland, and under the superintendence of the Rev. Pierce W. Drew, the present rector of Youghal. It is guarded by an iron railing painted red and white, at each end of which are bannerols formed of iron plates, and painted with the arms of Boyle impaled with Appsley and Fenton, respectively. In the centre is a bannerol charged with a lozenge for the Earl's mother: quarterly, 1st and 4th ermine a cock gules, on a chief azure three bezants or; 2nd and 3rd argent three horses passant sable.

On the south wall is a beautiful tablet of white Italian marble, in the shape of an escutcheon, with drapery behind, to the memory of Lord Broghill, the first Earl of Orrery, third son of the Earl of Cork. In the elegant Latinity of the inscription, may not we find traces of the scholarship of Lord Orrery's younger brother, the philosophic Robert Boyle?—

"MEMORIÆ SACRUM  
ROGERI BOYLE, PRIMI COMITIS  
DE ORRERY, ET BARONIS  
DE BROGHILL,  
Qui, dum vixit, multis, pariter et summis  
Honoribus ac officijs fungebatur.  
Mortuus vero,  
summo cum viventium luctu, obiit deci<sup>mo</sup>  
sexto die octobris anno d<sup>ni</sup> MDCLXXIX  
annoq. ætatis suæ 59.  
de Quo non hic plura requirat lector ;  
quoniam omnia de Ingenio et Moribus  
vel ex fama  
vel ex operibus dignoscere  
possit."

The slab also bears the following arms—party per bend crenellé, argent and gules, with a crescent for difference, surmounted by an earl's coronet. Motto—*VIRTUS POST FVNERA VIVIT*.

Leaving this interesting chapel, we re-enter the nave; and now, standing at the intersection of the transepts, we scan the dimensions of the noble cruciform edifice across its full breadth. Looking south, we have a fine perspective view of the building we have quitted; and, turning to the north, the eye rests with pleasure upon the lightsome and grand proportions of—

**THE NORTH TRANSEPT.**—In the winter of 1852, this portion of the church underwent careful restoration, through the taste and spirit of the rector, the Rev. P.W. Drew. A flat-roofed vestry-room, erected in 1810, and aptly pronounced by Mr. O'Flanagan, in his "Guide to the Blackwater," p. 14, "the most perverse specimen of Vandal deformity to be found in Christendom," was removed, and the interesting transept aisle was added in. The incumbering bulk of a gallery which obstructed the view of the nave was taken down. The great north windows were opened and restored. They are richly moulded, and have an angel's head and bust on the centre pier, at the springing of the arches. The three windows in the east wall had their stone mullions again inserted, and were glazed with lozenge panes set in lead. A high ceiling, made in 1794, as if to shut out of view the ancient oak rafters, was taken down. The original ceiling, like that of the nave (p. 104), was of seven sides, and was no doubt similarly painted in colours and powdered over with gilt stars. We shall now proceed to describe the objects of interest to be found here.

Against the north side of the stair turret, laid on a plain tomb of masonry, is a fine recumbent effigy of the thirteenth century. In style and execution it closely resembles the one which we already described (p. 107) as occupying the sepulchral arch in the north aisle; and the individual commemorated is similarly attired in a loose unadorned tunic. The head reposes on a pillow. In the left hand is a glove, with the fingers underneath. The opened palm of the right hand is laid over the heart. The feet are supported by a lioness. Around the chamfered edge of the couch, upon which the effigy reposes, is an inscription in Norman-French, engraved in old Lombardic capitals:—

[MATH]EW : LE : MERCER : GE : YCE : CEE : RE :									
Mathew	le	Mercer <sup>1</sup>	lies	here	whoso				
PRIC : PUR : LE : ALME . . . . . FOVS : DE : PARDON.									
prays	for	his	soul	[shall have . . .]	days	of	pardon.		

<sup>1</sup> Matthew le Mercer was collector of the customs of Youghal, and appears to have died about the close of the thirteenth or commencement of the four-

Adjoining this effigy, in the east wall, is a pointed, moulded piscina, with double drains.

We come now to a portion of the building, which, though common in the cathedral and abbey churches of England, is of rare occurrence in this country—

**THE NORTH TRANSEPT AISLE.**—This aisle is of peculiar interest, from the evidences it affords of a former church, which stood nearly on this site. A sepulchral arch of this older building is preserved in its north wall; and numerous portions of the tapered tomb-stones of the eleventh, twelfth, and thirteenth centuries have been discovered here. The aisle is lighted by a single, handsome window in the north wall. Beneath the window, and partly occupying its base, is the monumental arch alluded to. It is semicircular and moulded, the supporting columns being moulded likewise. Both window and tomb were greatly injured at a remote period, probably during Desmond's sack of the church in 1579. A large mural monument, to the memory of William Lewellin, was erected within the arch in 1628, and the window was partly built up to support his effigy. These incumbrances and dilapidations were removed in November, 1852, and the arch was restored by Mr. Edward FitzGerald, at the expense and under the superintendence of the Rev. Mr. Drew.

In the progress of research at St. Mary's have been collected, chiefly at this place, portions of nearly a dozen interesting stone coffin-lids. Some are very plain, having only a deep chamfer. Some bear crosses-fleury, but otherwise are uninscribed. About six have Norman-French inscriptions, more or less perfect, in Lombardic capitals. In the arched recess of the sepulchral arch before us is laid one of the most interesting of our tapered slabs. A finely sculptured cross-fleury, the arms forming a kind of Runic knot, runs down its whole length. The only words to be traced, and they are pathetic ones, are :—

**DEU: AIT: MERCE** . . . . . "God have mercy!"

Not far from this is a slab, the solitary unbroken one at St. Mary's. It has a human head in high relief on its upper surface, over a cross-fleury. Three of its sides have been barbarously

teenth century. In the Memoranda Roll of the Exchequer of the 31st to the 35th year of Edward I. (*mem.* 18, *dorso*, Trinity Term, 33 Edw. I.) is the following entry relative to his successor :—

"Yoghel: de custuma. Martinus de Coumbe est unus collectorum nove custume de Yoghel, electus, etc., loco Mathæi le Mercer prius collectoris etc.,

per brevem in filac. Regis de termina Sce. Trinit. etc."

Which may be thus translated :—

"Yoghel: of the Customs. Martin de Coumbe is one of the collectors of the new customs of Yoghel, elected, etc., in the room of Matthew le Mercer, the former collector, etc., by writ upon the King's file of Trinity Term, etc."

chiselled away; on that which remains is the following inscription:—

AIUN : GIE : EIE : DEY : DET : ALME : EIE : ME.  
Aim    lies    here,    God    on his    soul    have    mercy!

The next must have been broken at an early period, for what remains has on its reverse William Lewellin's epitaph, dated 1628. It is inscribed:—

✠ ROGER : DEVEL : G . . . .

Another, which is very imperfect, once covered the remains of a female, whose Christian name is difficult to understand. It had a double chamfer. The upper, with some broken letters of the lower, only remains, and has the following legend:—

✠ DEEISOVE . . . . : TA : FEI ME : SA . . .

We have, lastly, some broken fragments, with the remnants of inscriptions, such as . . . . ME : EIE : MEI, and AL . . . ERC . . ; the chasms of which can be readily filled up, from the fuller epitaphs which precede them.

We pass on to the adjacent building—used at present as a belfry—

THE TOWER.—This venerable remnant of bygone days has no pretensions to the architectural beauty so often displayed in the light, highly ornamented, bell-towers of ecclesiastical buildings. Its rough massive walls, pierced with numerous narrow loop-holes, its windows on the upper floor, and the remnant of its embattled parapet—all remind us far more of the sombre keep, or donjon tower of feudal times, than of the open, undefenced buildings consecrated to religion. You enter this gloomy structure through a plain Gothic doorway in the sloping base, at the south side (within the thicknesses of the walls of which is the old Hiberno-Romanesque doorway, mentioned in the commencement of this paper); and find yourself in a small apartment lighted by three narrow loop-holes. The wall measures through each of these about eight feet in thickness. A subterraneous passage connects the tower with the warden's house of the old collegiate establishment (at present called Myrtle Grove), and afforded the inmates access to a safe depository for their sacred vessels, books, and other valuables, as well as an asylum for themselves in case of siege or commotion. This passage was struck upon, a few feet outside of the tower, in 1824, while workmen were excavating for a sewer. A similar underground communication with the college also is believed to exist, but its exact course is unknown. The ascent of the tower is by a few stone steps, in the north-east angle, which conduct to a doorway in the north wall, about twelve feet from the ground. Passing within, a steep narrow stair in the thickness of the wall brings us to the north-west angle, where we find a door opening on the first floor. This floor was of timber, resting on the

offsets of the east and west walls. The chamber was of fine proportions, vaulted overhead. The ceiling forms a Gothic arch and fire-proof floor to the next story, and is perforated north and south, along the crown of the arch, by five holes for a peal of five bells, which tradition says were buried, during a siege, either in the church-yard, or in the grounds of Myrtle Grove. These bells were, probably, of the Desmond era. The stairs now wind spirally within the north-west angle, until we step from them into the next story, which was lighted by two spike-holes in the south and east walls. These apertures have stone seats, and were sufficiently large inside for a man to stand in, while discharging his bow, but so small without as almost to defy the besiegers' aim. Judging from the double row of corbels still remaining in the wall above, one row three feet below the other, it would appear that the timber floor of the fourth, or principal, apartment was hollow; a provision made, we suppose, for purposes of secrecy. This uppermost chamber is lighted by four large circular-headed windows, one in each of the four walls. A small stair in the north-east angle ascends to the parapet, now disembattled; and the venturesome climber is rewarded by a fine prospect of the north suburbs, the harbour, and a considerable portion of the town, with a bird's-eye view of St. Mary's Church, and the surrounding burying-ground.

The tower has been, for a long time, unroofed. It ought to be covered in and thus preserved from further decay, especially as the walls generally are good. And further, if a spire were raised upon it, such an addition would break the lines of the mass of the building, and would afford a new and prominent feature in the landscape, calculated to carry up the eye and mind to heaven.

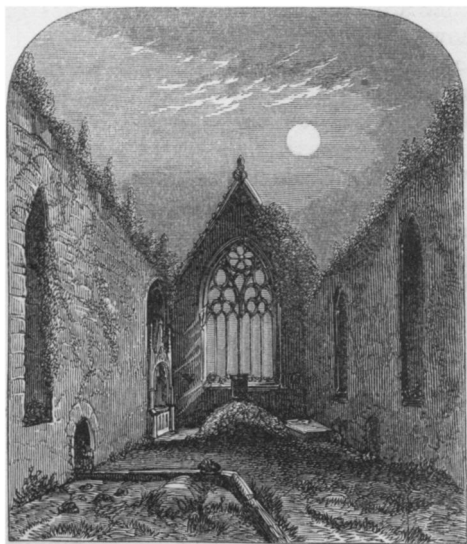
We come now to that portion of the church which, roofless and ruined as it is, uniformly attracts the visitor's chief attention—

**THE CHOIR.**—The present choir was, as we have already seen, the latest portion of the church erected. From the Early Pointed arch spanning the nave at the communion table recess, we have little doubt that a former chancel existed, of the same date with the rest of the church. The present building is in the Decorated English style of the fourteenth century, of which it affords an exquisite specimen. An external view of the east end, from a photograph, has been already given; on the opposite page will be found an engraving of the interior of the choir. It has double quoin buttresses, moulded at the bases, which recede by stages in moulded offsets, until they terminate where science knew they were no further necessary as abutments to the great window. The quoins were finished with pinnacles; the eaves had an embattled parapet furnished with gurgoyles; and the barge was crocketed to the summit, terminating in a foliated finial.

The east window is divided by a massive mullion in the centre

into two large equal compartments. Each of these is subdivided into three lights by lesser mullions, which terminate at the springing of the great arch in a series of six ogee arches, surmounted by trefoil tracery; and the kite-shaped space at the crown of the arch is filled in with a Catherine wheel. The whole window is of wrought limestone. Its full height is 26 feet; to the springing of the arch 13 feet 8 inches; and the breadth is nearly 17 feet. The several mullions are 2 feet apart. The north side of the choir has four windows, of two lights each. Of these three are grouped together near the west end; the fourth adjoins the north-east quoin, so as to afford room for the sacristy, which we have noticed already (p. 102). The south wall has the same number of windows similarly grouped, but of different designs. The three at the west end are of two lights. Their labels differ, two being pointed, the third (that adjoining the south transept) square with sculptured spandrels. The window at the east end of this wall is of large dimensions, being constructed of three lights, perhaps to compensate for the subdued light of the east window, when filled in with stained glass. The terminations of the labels of all these windows are deserving of the visitor's attention.

The entrance to the choir is at the south side, through a deeply recessed and picturesque porch, formed within the base of a wide projecting buttress, which, with offsets receding at different stages, rises nearly to the eaves. The doorway is moulded and enriched, and the hood terminates in a cinque-foil and rose. Within the porch are three steps; and, at the right hand, is a stoup in a moulded ogee-arched niche, which rests on an angel's head as a corbel. The interior (of which our illustration furnishes an excellent idea) is used as a burial-place, and is now nearly filled with graves. Mounds rise here and there, beneath which weary hearts are still. A low wall marks off a portion near the nave; and beneath the east window is an aspiring tomb-house, indicating the gathering together, in



Interior of the Choir.



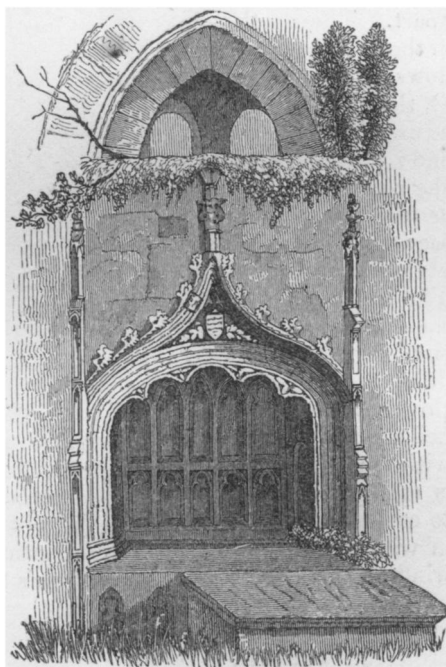
slow but sure succession, of kindred dust. The Hayman, Giles, Parker, and M'Carthy families have their place of interment here. At each side of the east window are moulded corbels, intended, no doubt, for images of the Virgin Mary, the patron saint of the church, and of Colman, patron saint of the diocese. At the south side of the altar are four moulded arched niches grouped in one design, but now much decayed and broken. Three had columns originally, and formed sedilia for the officiating priests. The fourth niche, to the east, was a piscina, in which the shelf across the back, for resting the sacred vessels on, yet remains.

In the north wall opposite is a richly recessed altar-tomb, of which we furnish an illustration.<sup>1</sup> It is wrought of fine hard sandstone, in the Perpendicular style of the fifteenth century. The sides are formed by two light buttresses, from which springs a moulded ogee arch crocketed to the top and terminating in a finial. The centre is occupied by the principal arch, moulded and cusped. The base and recess are panelled and finished in trefoils, with their spandrils delicately carved. On a shield over



the arch is the name of the occupant of the tomb, who is supposed to have been

Thomas Fleming, seventh Lord Slane, who died in 1436. Lord Slane was twice married; and in corroboration of the supposition that he was the individual interred beneath this tomb, three skulls,



Altar-tomb of Thomas Fleming.

<sup>1</sup> The Society is indebted to Mr. Lindsay, the enterprising printer and publisher of Youghal, for the use of the

two engravings of the tomb of Thomas Fleming with which this part of Mr. Hayman's paper is illustrated.—Eds.

one of a male and two apparently of females, were, in the progress of some recent researches, found in the tomb.

The restoration of the choir is, as I am writing, being undertaken by the Ecclesiastical Commissioners of Ireland, who have come forward in a liberal spirit to meet the public wish. I cannot close my present paper without giving honour to whom honour is due: the preservation of this architectural gem is due to the incumbent of Youghal, the Rev. Pierce William Drew. This gentleman, whose taste and zeal are conspicuous, has not only munificently contributed to the restoration of the choir, but has continually expended large sums of money on the other portions of the church. In his hands the sacred edifice promises, ere long, to be what the Earl of Cork boastfully declared that he had made it—"one of the fairest churches in Ireland."

## CROMWELL AT CARLOW.

BY ROBERT MALCOMSON, ESQ.

"CROMWELL at Carlow!" the accurate observer of the history of our country may exclaim. "Surely here is a misnomer—for although at the period of the Great Rebellion, the castle and town of Catherlough yielded to the arms of the victorious Parliament—'Oliver the Protector' does not appear to have been ever personally here." Well, our critic is perhaps right. Ubiquity is one of the qualities which have as yet to be added by hero-worshippers to the character of Cromwell. At the precise period of the siege of Carlow, it is certain "His Highness" had returned from his Irish campaign, for the dispatch of "urgent and important business," to England; but it is unlikely that his watchful eye never rested on that town in his progress through its vicinity, or that he did not stop to contemplate the reduction of so important a garrison as that of Carlow on his marches to Ross and Innistigue. Be this as it may, the spirit and genius of Cromwell were ably represented before the walls of Carlow by the ministers of his policy—Ireton and Sir Hardress Waller—and so we have selected the alliterative title, "Cromwell at Carlow," more to point attention to the period than the person.

Before referring to the scanty details which history and tradition have handed down to us of this the last actual siege of Carlow, it may not be uninteresting or unnecessary to take a brief review of the actual posture of affairs at the time.

The 30th of January, 1649, had been a remarkable era in England. The streets of London had that day witnessed a scene which was regarded in the most opposite lights by the two great